

Message Text

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C O N F I D E N T I A L SECTION 01 OF 04 MOSCOW 07018

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E.O. 11652: GDS
TAGS: SOPN, SCUL, OEXC, UR
SUBJECT: DIRECTOR TAGANKA THEATER, LYUBIMOV, DENIED
PERMISSION TO STAGE "THE QUEEN OF SPADES" IN PARIS

REF: (A) MOSCOW A-60, (B) MOSCOW 4495, (C) MOSCOW 4785
(D) PARIS 9585

1. THE MINISTRY OF CULTURE'S DECISION NOT TO PERMIT
YURIY LYUBIMOV TO FINISH STAGING "THE QUEEN OF SPADES"
FOR THE PARIS OPERA HAS AGAIN PUT IN QUESTION THE FUTURE
OF HIS TAGANKA THEATER AND OF HIS ROLE AS PERHAPS THE
LEADING REPRESENTATIVE OF CONTEMPORARY SOVIET CULTURE ON
THE INTERNATIONAL SCENE. THE COMMUNIST PARTY'S ATTITUDE
TOWARD THE PROFILE OF THE CONTEMPORARY SOVIET UNION IT
WISHES TO PRESENT TO THE WEST IS AGAIN CLEARLY OUTLINED:
THE PARTY WILL TAKE GREAT LOSS IN FACE, IN CREDIBILITY
AMONG WESTERN INTELLECTUALS, INCLUDING THOSE OF THE
CONVINCED LEFT, IN PREFERENCE TO ESTABLISHING A COHERENT
NEW PROFILE OF CREATIVE INNOVATIVE WORK EVEN ON ESTABLISHED
THEMES. SUPPORT FOR LYUBIMOV'S POSITION WITHIN MINISTRY OF
CULTURE LEADERSHIP WAS ASCENDANT UNTIL--IN HIS SURMISE--
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SUSLOV ORDERED MINISTER DEMICHEV TO CRACK DOWN. THE
MINISTRY OF CULTURE, IN ALL BUT ITS OWN NAME, HAS BEEN
REPRIMANDED IN "PRAVDA". THE MINISTER, HIS MINISTRY, THE
LOWER CULTURAL BUREAUCRACY, AS WELL AS THE CULTURAL
INTELLIGENTSIA ARE EXPECTED TO GET THE MESSAGE.

2. SINCE THE "PRAVDA" ARTICLE (MARCH 11) CRITICAL OF

LYUBIMOV'S PROPOSED STAGING FOR THE PARIS OPERA OF TCHAIKOWSKY'S "THE QUEEN OF SPADES", THERE HAD BEEN INCREASING EVIDENCE--OR SPECULATION--IN MOSCOW CULTURAL CIRCLES THAT LYUBIMOV, ROZHDESTVENSKIY AND SHNITKE WOULD NOT BE ALLOWED TO PRODUCE THE OPERA. IT WAS QUICKLY AND WIDELY KNOWN THAT LYUBIMOV HAD REPLIED TO THE ARTICLE AND THAT "PRAVDA" HAD ANSWERED HIM, CLAIMING RECEIPT OF MANY LETTERS, ALL OF THEM UNFAVORABLE TO HIS POSITION. (P & C COUNSELOR HAS HEARD THAT OF OVER A THOUSAND LETTERS RECEIVED BY "PRAVDA" LESS THAN 20 WERE FAVORABLE TO LYUBIMOV.) THOUGH THE PAPER HAD NO PRESENT PLANS TO PUBLISH THESE LETTERS, LYUBIMOV WAS TOLD, HIS PARTY MEMBERSHIP WAS CITED IN MAKING CLEAR THAT IN RETURN FOR THIS FORBEARANCE HE WAS EXPECTED NOT TO MAKE WAVES. THE MINISTRY OF CULTURE ALSO REPORTS RECEIPT OF MANY LETTERS, ALL CRITICAL OF LYUBIMOV'S SUGGESTED CHANGES. (LYUBIMOV, ON THE OTHER HAND, TOLD THE P & C COUNSELOR THAT HE IS RECEIVING MANY LETTERS ADDRESSED TO HIM AT THE TAGANKA THEATER, ALL OF THEM PRAISING HIS PAST AND PRESENT WORK, EXPRESSING SUPPORT FOR HIS CONTINUED FREEDOM TO CREATE WITHOUT ARBITRARY RESTRAINTS.)

3. AMONG SOME OF LYUBIMOV'S OLDEST AND DEAREST FRIENDS IN MOSCOW'S LITERARY WORLD THERE IS THE EXPRESSED FEELING THAT SOME CHICKENS ARE COMING HOME TO ROOST. ONE HEARS OF LYUBIMOV'S SHARP TONGUE AND FIERCE TEMPER, OF HIS SELFISHNESS, OF HIS PAST UNWILLINGNESS TO HELP EVEN CLOSE

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FRIENDS IN NEED OF DEFENSE AGAINST PARTY AUTOCRATS. HE HAS LOST IMPORTANT "FRIENDS AT THE TOP", THE P & C COUNSELOR WAS TOLD, BUT THIS MAY MEAN MERELY THAT ONCE SUSLOV INVOLVED HIMSELF IN THE CURRENT SITUATION, HIS VIEWS WOULD INEVITABLY CARRY THE DAY. NEVERTHELESS, THE EMBASSY IS TOLD, PERHAPS TEN IMPORTANT FIGURES IN MOSCOW'S INTELLECTUAL LIFE, ON HEARING OF "PRAVDA'S" REPLY, HAVE WRITTEN TO THE PAPER TO EXPRESS THEIR SUPPORT OF LYUBIMOV'S POSITION, SAYING ALSO THAT THEY EXPECTED THEIR LETTERS TO BE PUBLISHED IF THE CRITICAL ONES CITED BY THE PAPER WERE TO FIND THEIR WAY INTO PRINT. THE EMBASSY HAS HEARD THAT BORIS PANKIN, CHAIRMAN OF VAAP, TRIED HIS BEST TO FORESTALL "PRAVDA'S" ATTACK, BUT WAS IN THE DISTINCT MINORITY.

4. IN EXPLANATION OF THE OUTCRY AGAINST HIM, LYUBIMOV WILL ONLY SAY THAT HE HAS "HEARD" THAT TIKHON KHRENNIKOV, CHAIRMAN OF THE COMPOSERS' UNION, PLAYED A CRUCIAL ROLE, ARGUING THAT TCHAIKOWSKY'S SCORE SHOULD NOT BE ALTERED. (ACCORDING TO LYUBIMOV, KHRENNIKOV IS NOW ON THE DEFENSIVE AND IS DENYING THAT HE HAD TAKEN ANY POSITION AT ALL.) THERE IS ALSO SUSPICION THAT THE OLD MAN KHAYKIN, CONDUCTOR AT THE BOL'SHOY OF THE STANDARD, UNCUT

"QUEEN OF SPADES", WHO HAD BEEN FURIOUS AT THE STANISLAVSKY THEATER'S COMPETING VERSION (REF B), PUT ZHURAITIS UP TO WRITING THE ARTICLE IN "PRAVDA" AND ALSO TO STEALING FROM THE PARIS OPERA BUILDING THE PRELIMINARY PIANO SCORE OF THE VERSION SHNITKE AND ROZHDESTVENSKIY HAD PREPARED FOR LYUBIMOV (REF D). ADDED PIQUANCE IS CONTRIBUTED BY THE FACT THAT ROZHDESTVENSKIY BROUGHT ZHURAITIS INTO THE BOL'SHOY AS HIS ASSISTANT SOME YEARS

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AGO. OTHER REASONS FOR LYUBIMOV'S CURRENT TROUBLES RECOLLECT THE TYPICAL GOSSIP AND SNIPING IN ANY THRIVING THEATER COMMUNITY.

5. THERE ARE MORE CHARACTERISTICALLY RUSSIAN DISCUSSIONS RAGING AMONG MOSCOW INTELLECTUALS. HOW MANY RUSSIAN OPERAS ARE, AFTER ALL, PRODUCED PRECISELY AS INDICATED IN THE COMPOSER'S ORIGINAL SCORE? THE GREAT MUSSORGSKIY IS PERFORMED HERE IN VERSIONS AS EDITED BY RIMSKIY-KORSAKOV AND SHOSTAKOVICH. SHOSTAKOVICH IS PERFORMED IN EDITED FORM, THOUGH THE CHANGES ARE NO LONGER DICTATED BY POLITICAL CONSIDERATIONS. RIMSKIY'S "KITEZH", PROKOF'YEV'S "SIMON KOTKO", AND GLINKA'S "IVAN SUSANIN", AMONG MANY OTHERS, ARE ALL CHANGED FROM THE COMPOSER'S SCORE. ONE HEARS IN PASSIONATE DISCOURSE THAT THE ST. PETERSBURG OPERA FIRST COMMISSIONED A "QUEEN OF SPADES" FROM THE COMPOSER KLINOVSKIY, WHO ASKED MODEST TCHAIKOWSKY TO DO THE LIBRETTO. THIS WAS WELL UNDERWAY WHEN THE COMPOSER BEGGED OFF, WHEREUPON MODEST CONVINCED HIS BROTHER TO TAKE ON THE TASK AND, IMPORTANTLY, TO AGREE TO THE LIBRETTO. IN ONE VERSION,

PETER ARGUED THAT IT WAS NOT TRUE TO PUSHKIN BUT BOWED TO MODEST'S ENTREATY NOT TO MAKE HIM DO OVER THE COMPLETED FIRST THREE SCENES. ANOTHER VERSION, AS STATED IN
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ZHURAITIS'S ARTICLE, SAID THERE WAS NO EXCHANGE BETWEEN THE BROTHERS. (INTERESTINGLY: IN A CONVERSATION WITH THE P & C COUNSELOR IN EARLY DECEMBER ON THE SUBJECT OF THE THEN NEW STANISLAVSKIY THEATER PRODUCTION OF "THE QUEEN OF SPADES", MME BUTROVA OF THE MINISTRY OF CULTURE DEFENDED THE STANISLAVSKIY PRODUCTION BY REFERRING TO LETTERS FROM PETER TCHAIKOWSKY TO HIS BROTHER CRITICIZING THE LATTER'S LIBRETTO. THIS WEEK, ON THE OTHER HAND, MME BUTROVA TOLD THE COUNSELOR THAT THE MINISTRY OF CULTURE HAD DETERMINED THAT PETER'S CAVEATS WERE MINOR. IN ANY EVENT, THE CURRENT ARGUMENT IS THAT THE CHANGES WERE BEING MADE IN PETER'S MUSIC, NOT MODEST'S LIBRETTO. THE STANISLAVSKIY THEATER MERELY CUT THE LATTER.) AS THE MOSCOW DISCUSSIONS CONTINUE, REFERENCES ARE INEVITABLY MADE TO EARLIER PARTY-DIRECTED CHANGES IN OPERAS, TO SHOSTAKOVICH'S AND TO PROKOF'YEV'S PROBLEMS WITH THE COMPOSERS UNION, TO THE "MURADELLI INCIDENT." IF THE CURRENT DISCUSSION IN MOSCOW IS, INDEED, IN THE MAINSTREAM OF THE OLD RUSSIAN CULTURAL TRADITION, MUCH MORE MAY BE AT ISSUE THAN WHEN THE FIVE IN OLD ST. PETERSBURG DEBATED THEIR VIEWS OF MUSICAL COMPOSITIONS.

6. AT STAKE NOW IS THE PROFILE WHICH THE COMMUNIST PARTY CULTURAL AND INTELLECTUAL OVERSEERS WOULD LIKE TO PRESENT TO THE WEST, IMPORTANTLY TO THE LEFT IN THE WEST. THAT LYUBIMOV IS AMONG THE MOST IMPORTANT SYMBOLS OF WHAT IS PROGRESSIVE AND INNOVATIVE IN THE WORLD OF CONTEMPORARY SOVIET CULTURE IS INESCAPABLY THE CASE. FURTHER, OF THE FEW WRITERS OF PROSE AND POETRY WHO ARE WIDELY RESPECTED AND TRANSLATED IN THE WEST, A STRIKING NUMBER ARE INTIMATE FRIENDS OF LYUBIMOV'S AND MANY ARE MEMBERS OF THE TAGANKA THEATER'S BOARD OF ADVISORS. THOUGH LYUBIMOV IS, ALMOST NONE OF THESE FRIENDS IS A PARTY
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MEMBER. THE WALLS OF LYUBIMOV'S PERSONAL OFFICE ARE COVERED TO THE CEILING WITH INSCRIPTIONS BY EUROPE'S AND AMERICA'S LEADING CULTURAL FIGURES, INCLUDING MANY FROM EASTERN EUROPE. WHILE HONORED MEMBERS OF THE PARTY CULTURAL AND INTELLECTUAL ESTABLISHMENT HAVE BEEN INCREASINGLY ATTACKED IN THE WEST'S PARTY AND LEFT-LEANING

JOURNALS (THE EMBARRASSMENT OF LITGAZ EDITOR CHAKOVSKIY IN SEVERAL ROUND-TABLE DISCUSSIONS IN ITALY IN 1976 PEGGED TO THE FINAL ACT COMES TO MIND), THE LEFT CULTURAL ESTABLISHMENT IN ITALY LIONIZES LYUBIMOV WHENEVER HE APPEARS THERE, THE CHEERS LED BY LUIGI NONO, WHOSE OPERA LYUBIMOV STAGED FOR MILAN'S LA SCALA. PERHAPS AGAINST HIS WILL, LYUBIMOV AND HIS THEATER WERE DEPICTED AT THE 1977 VENICE BIENNALE PRESENTATION OF DISSENT IN SOVIET CULTURAL LIFE AS HEROES OF THE LOCAL SCENE. LYUBIMOV POINTS TO A CONSPIRACY OF SILENCE ABOUT HIS SUCCESSES IN THE WEST, TO SILENCE ON HIS RECENT YUGOSLAV, ITALIAN, FRENCH AND EAST GERMAN SUCCESSES, TO THE UNFAIRNESS OF THE LITGAZ QUOTES OF ARTICLES CRITICAL OF HIS THEATER'S 1977 TOUR OF FRANCE. FOR ONE, HE WAS SENT OUT (AGAINST THE ADVICE OF MOST OF HIS BOARD) WITH PLAYS WHICH EMPHASIZED THE USSR'S REVOLUTIONARY PAST (JOHN REED'S "TEN DAYS THAT SHOOK THE WORLD" AND GORKY'S "MOTHER"), NOT THE THEATER'S MOST CREATIVE PRODUCTIONS, BUT PLAYS WHICH LYUBIMOV HAD DELIBERATELY STAGED IN A MANNER TYPICAL OF THE ADVANCED STAGING OF THAT PERIOD, I.E., OF THE 'TWENTIES. FURTHER, HE CONTINUES, HIS THEATER WAS INTRUDED INTO FRANCE AS THAT COUNTRY PREPARED FOR A HOT ELECTORAL CAMPAIGN, WITH ITS SHARP DEBATES ON EVERY ASPECT OF LIFE, NOT LEAST THE INTELLECTUAL AND CULTURAL. ON BALANCE, IN HIS VIEW, THE

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TAGANKA THEATER CARRIED OUT ITS ASSIGNMENT WITH GREAT SUCCESS, BRINGING FULL CREDIT TO HIS COUNTRY AND ITS CULTURAL LIFE.

7. LYUBIMOV WILL NOT, HOWEVER, SSECULATE ON LOCAL RE-

ACTION TO HIS "L'HUMANITE" INTERVIEW (NOV. 17, 1977) AND THE PAPER'S COMPLAINT THE NEXT DAY THAT NO ONE WISHED TO USE THE INTERVIEW AS THE BASE FOR A DEBATE WITHIN FRANCE ON THE DEGREE AND TYPE OF CULTURAL FREEDOM POSSIBLE UNDER COMMUNISM. IT IS CLEAR, HOWEVER, FROM DISCUSSIONS WITH FRIENDS OF LYUBIMOV'S, THAT THE INTERVIEW IN "L'HUMANITE" WAS UNDER REVIEW IN MOSCOW AS SOON AS RECEIVED. AGAINST THE BACKGROUND OF THE DISCUSSION ON THE CONTEMPORARY STAGING OF "THE QUEEN OF SPADES" IT PLACED HIS PROPOSED RESTAGING OF THE WORK FOR PARIS AUDIENCES UNDER CRITICAL ATTENTION AT A HIGH LEVEL IN THE PARTY.

8. FROM ALL THAT THE EMBASSY HAS BEEN ABLE TO ASCERTAIN, LYUBIMOV, ROZHDESTVENSKIY AND SHNITKE CONTINUED THEIR PLANS IN FULL KNOWLEDGE OF THE STORM GATHERING ABOUT THEIR HEADS. THE IMPLICATIONS OF THE DECEMBER ARTICLES IN "SOVETSKAYA KULTURA" CRITICAL OF THE STANISLAVSKIY THEATER'S "QUEEN OF SPADES" AND OF THE DECEMBER 21 DISCUSSION AT THE WRITERS UNION (LYUBIMOV WAS INVITED BUT CONFIDENTIAL

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DID NOT ATTEND) WERE WELL UNDERSTOOD. (REF A) NEVERTHELESS, IN CONVERSATION WITH THE P & C COUNSELOR, LYUBIMOV MAINTAINS THAT HE WAS NOT CONFRONTED WITH DEMANDS TO JUSTIFY HIS RESTAGING OF "THE QUEEN OF SPADES" UNTIL LATE FEBRUARY. IT WAS ONLY IN EAST BERLIN ON FEBRUARY 13, AFTER A TELEPHONE CALL FROM SHNITKE IN MOSCOW SAYING THAT "COMPLICATIONS WERE DEVELOPING" THAT LYUBIMOV REALIZED SOMETHING WAS AFOOT, THAT MINISTRY OF CULTURE SUPPORT WAS WEAKENING. THIS WAS CONFIRMED ON FEBRUARY 14, WHEN DEPUTY MINISTER OF CULTURE POPOV CALLED LYUBIMOV IN BERLIN ASKING HIM TO COME BACK TO MOSCOW. LYUBIMOV CITED FIXED APPOINTMENTS IN ITALY, AND POPOV RELUCTANTLY AGREED TO HIS CONTINUING WITH HIS SCHEDULE, BUT HE CALLED LYUBIMOV IN ITALY SEVERAL TIMES URGING HIM TO SPEED HIS RETURN. FINALLY BACK IN MOSCOW, LYUBIMOV WAS SUMMONED ON FEBRUARY 24 TO THE MINISTRY OF CULTURE FOR A FULL DISCUSSION OF THE PROPOSED STAGING OF "THE QUEEN OF SPADES". PRESENT ALSO, BY HIS ACCOUNT, WERE FIRST DEPUTY MINISTER OF CULTURE BARABASH AND DEPUTY MINISTERS POPOV AND KUKHARSKIY. THAT THE DISCUSSION RANGED OVER THE IMPORTANT SUBJECTS IS INDICATED BY LYUBIMOV'S RECOLLECTION THAT BARABASH EXPRESSED DISAPPROVAL OF THE TONE AND TEMPER OF THE DECEMBER 21 DISCUSSION AT THE WRITERS UNION, ON HOW TO TREAT THE CLASSIC PIECES OF YESTERYEAR FOR PRESENTATION TO MODERN AUDIENCES. THERE WAS A BASIC DISCUSSION OF THE CONCEPT OF "THE QUEEN OF SPADES" AS LYUBIMOV WOULD STAGE IT--AS ROZHDESTVENSKIY AND SHNITKE WERE DEVELOPING THE REVISED SCORE. LYUBIMOV WAS ASKED TO RECONSIDER SOME OF THE CUTS IN THE ORIGINAL

LIBRETTO, AND SOME OF THE CHANGES IN THE SCORE, AND HE AGREED TO DO THIS. ON THAT PROMISE, HE RECEIVED THE OFFICIAL MINISTRY OF CULTURE'S GO-AHEAD. WHAT HAPPENED BETWEEN FEBRUARY 24 AND THE DECISION TO PUBLISH THE CONFIDENTIAL

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ARTICLES IN LITGAZ (MARCH 8) AND ESPECIALLY IN "PRAVDA" (MARCH 11) LYUBIMOV WILL NOT SAY, IF HE KNOWS. HE WILL ONLY SPECULATE THAT UNDER PRESSURE FROM ABOVE DEMICHEV GAVE WAY, AND THAT, THEREFORE, ALL OF HIS DEPUTY MINISTERS CHANGED THEIR MINDS ABOUT THE ACCEPTABILITY OF LYUBIMOV'S STAGING. (THIS VERSION IS NOT NECESSARILY AT VARIANCE WITH THE SEQUENCE RELATED TO THE COUNSELOR BY MME BUTROVA OF THE MINISTRY OF CULTURE ON APRIL 4. THE MINISTRY, BUTROVA MAINTAINS, HAD BEEN AFTER LYUBIMOV TO CLEAR WITH IT THE CHANGES PROPOSED IN THE SCORE AS SOON AS THEY REALIZED THAT SHNITKE HAD BEEN ASKED BY ROZHDESTVENSKIY TO ALTER IT. (ACCORDING TO LYUBIMOV, WORK ON THESE CHANGES BEGAN IN JUNE OF 1977 IN ROZHDESTVENSKIY'S DACHA NEAR MOSCOW.) FURTHER, FEARING WHAT MIGHT BE HAPPENING, THE MINISTRY HAD NOT YET SIGNED A CONTRACT WITH THE PARIS OPERA WHEN THE DECISION WAS MADE TO KEEP LYUBIMOV AT HOME. ACCORDING TO MME BUTROVA, THIS STANCE WAS FULLY EXPLAINED TO LIEBERMANN FROM THE START, WITH THE EXPLANATION THAT THE MINISTRY WANTED FIRST TO BE CERTAIN THAT, IN THE LYUBIMOV VERSION, "THE COUNTESS DIDN'T KILL HERMANN IN THE SECOND ACT.")

9. WHERE DOES LYUBIMOV GO FROM HERE? IN A TELEPHONE INTERVIEW WITH A MOSCOW AP BUREAU STAFFER, MME BUTROVA SAID THAT THE DECISION NOT TO PERMIT LYUBIMOV TO GO TO PARIS HAD BEEN MADE BECAUSE OF PRESS CRITICISM AND ALSO BECAUSE OF THE OPPOSITION OF THE UNION OF COMPOSERS. AS FOR HIS TRAVELING ELSEWHERE, BUTROVA IS QUOTED AS SAYING THAT A FUTURE REQUEST BY LYUBIMOV TO STAGE A WORK ABROAD WOULD BE CONSIDERED "FAIRLY". THE TAGANKA THEATER IS

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SCHEDULED TO VISIT SEVERAL CITIES IN ITALY LATER THIS YEAR. THE REPERTOIRE IS TO INCLUDE THEIR PRODUCTION OF "THE MASTER AND MARGARITA". MEMBERS OF THE TAGANKA "BOARD" DOUBT THAT THE TRIP WILL TAKE PLACE ON SCHEDULE. LYUBIMOV EXPRESSES OPTIMISM THAT IT WILL. LYUBIMOV'S OFT-DISCUSSED TRIP TO SAN FRANCISCO'S AMERICAN CONSERVATORY THEATER TO STAGE A PLAY FOR PREMIERE IN SEPTEMBER OF THIS YEAR REMAINS PROBLEMATIC. (HOWEVER, LYUBIMOV HIMSELF EXPRESSES EAGERNESS TO GREET THE ACT'S MARKSON AND BALL AFTER THEIR A RIVAL ON APRIL 18TH AT VAAP'S INVITATION. THE TAGANKA'S SCHEDULE CALLS FOR PERFORMANCES OF "THE DAWNS ARE QUIET HERE" ON THE 20TH AND "MOTHER" ON THE 24TH, BOTH OF INTEREST TO ACT. HE HOPES THE ACT REPS WILL BE PREPARED TO TALK FINANCIAL TERMS WITH THE MINISTRY. MME BUTROVA REITERATED (APRIL 4) THE MINISTRY'S WILLINGNESS TO TALK WITH THE ACT. LYUBIMOV INFORMS THAT HIS SCHEDULE REMAINS FREE THIS SUMMER.) THE THEATER HAD FOUGHT OFF AN EFFORT EARLIER THIS YEAR TO CLOSE DOWN ITS OLD STAGE AND TURN THE COMPANY INTO A TRAVELLING TROUPE GUESTING ELSEWHERE IN MOSCOW UNTIL THE THEATER'S NEW BUILDING IS COMPLETED. SOME FEAR THAT THIS POSSIBILITY WILL BE RENEWED, AT LEAST AS A THREAT, ESPECIALLY IF LYUBIMOV PROTESTS THE SITUATION MORE OPENLY. MEANWHILE, "THE MASTER AND MARGARITA" AND OTHER CONTROVERSIAL PRODUCTIONS CONTINUE TO
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STANDING-ROOM-ONLY AUDIENCES.

10. COMMENT: IT IS IMPOSSIBLE AT THIS TIME TO BE MORE PRECISE IN DESCRIBING THE FLOW OF EVENTS LEADING TO THE CNACELLATION OF LYUBIMOV'S PARIS PRODUCTION. IT IS NOT GOING FAR AHEAD OF THE EVENTS AS KNOWN, HOWEVER, TO SUGGEST THAT LYUBIMOV'S "DISGRACE" IS A CONSIDERED MOVE BY THE PARTY'S CULTURAL OVERSEERS TO PAINT THE PROFILE OF THE CONTEMPORARY SOVIET CULTURAL SCENE MORE IN THEIR PREFERRED IMAGE THAN WOULD LYUBIMOV, OR ROZHDESTVENSKIY OR SHNITKE, OR WOULD THE MANY OTHERS WHO ARE EXPECTED TO GET THE MESSAGE.

EVERY ORIGINAL CREATIVE INTELLECTUAL BECOMES A POLITICAL
ANIMAL UNDER SOVIET CONDITIONS, EXPLORING THE REALM OF
THE POSSIBLE. CLEARLY, YURIY LYUBIMOV MISCALCULATED
THE LOCAL CLIMATE AND SOVIET PURPOSES IN ITS CULTURAL
DIPLOMACY. IF HE NOW FEELS ABUSED, IT IS BECAUSE HE
TOOK A CHANCE SOMEWHAT ON HIS OWN, THEN FAILED TO REALIZE
IN TIME THAT THE COMMUNIST PARTY WOULD NEVER PUT ITS
STAMP OF APPROVAL ON A "TAMIZDAT" PRODUCTION THAT COULD
NOT MEET ITS CRITERIA FOR PRODUCTION IN THE USSR.

THE MINISTRY OF CULTURE IS WARNED THAT SOME OF ITS MORE
TOLERANT POSITIONS TOWARD THE ARTS ARE UNDER REVIEW,
FOR THE MESSAGE ADDRESSED IN LYUBIMOV'S NAME IS DIRECTED
ONLY A LITTLE MORE DELICATELY TO MINISTER OF CULTURE
DEMICHEV AND HIS DEPUTIES.

THE BALANCE DRAWN BY THE PARTY IN DECIDING TO CLAMP
DOWN ON LYUBIMOV'S PROPOSED PRODUCTION IS NOT AN
UNPREDICTABLE ONE AND THE DECISION IS OBVIOUSLY CONGENIAL
TO THE PRESENT PARTY ESTABLISHMENT--ORTHODOXY AND CONTROL
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WIN OUT OVER INNOVATION AND FREEDOM OF CREATION EVERY
TIME, AND LET THE CHIPS FALL WHERE THEY MAY. TOON

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